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GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

DECEMBER 29-31, 1914

THE Archaeological Institute of America held its sixteenth meeting for the reading and discussion of papers at Haverford College, Haverford, Pa., and at the University of Pennsylvania, Philadelphia, Tuesday, Wednesday and Thursday, December 29, 30 and 31, 1914, in conjunction with the American Philological Association and the American Anthropological Association. Six sessions for the reading of papers were held and at an evening meeting two addresses on archaeological subjects were delivered. The abstracts which follow were, with one exception, furnished by the authors.

TUESDAY, DECEMBER 29. 3 P.M.

Joint Session of the Institute and the American Anthropological Association in the University Museum, Philadelphia.

1. Professor Hiram Bingham, of Yale University, *Results of Investigations Concerning the History of Machu Picchu*.

No abstract of this paper was received.

2. Professor Alfred M. Tozzer, of Harvard University, *The Work of the International School of Archaeology and Ethnology in Mexico, for 1913-1914*.

No abstract of this paper was received.

3. Professor George Hempl, of Stanford University, *The Origin of Alphabetical Writing in Mediterranean Lands*.

No abstract of this paper was received.

4. Mr. H. J. Spinden, of the Museum of Natural History, New York, *Nahua Influence in Salvador and Costa Rica*.

No abstract of this paper was received.

WEDNESDAY, DECEMBER 30. 9.30 A.M.

Session at Haverford College.

1. Professor P. V. C. Baur, of Yale University, *The Attic Red Figured Vases in the Stoddard Collection of Greek and Etruscan Vases, Yale University.*

No abstract of this paper was received.

2. Dr. L. D. Caskey, of the Museum of Fine Arts, Boston, *A Chryselephantine Statuette of the Minoan Snake Goddess in the Museum of Fine Arts, Boston*, read by Professor G. H. Chase.

This paper will be published in full in a later number of the JOURNAL.

3. Professor W. Sherwood Fox, of Princeton University, *A Ptolemaic Inscription in Toronto.*

This inscription was found a few years ago in the Fayûm, Egypt, and is now in the Royal Ontario Museum of Archaeology in Toronto. The circumstances connected with its discovery are unknown to us. It is a rectangular fragment of marble inscribed with nine lines of letters of the best Ptolemaic period. Each line consists of the name of a Greek and an adjective indicating his nationality. The text is as follows:

Ἐπίμαχος	Ἀθηναῖος
Ταύρων	Ἀκαρνάν
Λύσων	Ῥόδιος
Κλειτόμαχος	Ῥόδιος
Ἀγίας	Ῥόδιος
Φιλώνυχος	Βοσπορίτης
Διονυσόδωρος	Ῥόδιος
Ἀπολλώνιος	Μυτιληναῖος
Μο[λ]παγό[ρ]ας	Β[οσπ]ορίτης

On epigraphical grounds the inscription would be dated between the beginning of the Ptolemaic dynasty and 260 B.C. To this period belongs an Athenian of the name of Epimachus who under Demetrius was engineer of the siege-works against Rhodes in 305-4. There was a Tauron, a toxarch, in the army of Alexander who was personally known to Ptolemy, afterwards king of Egypt. Both Epimachus and Tauron could have joined the royal forces of Ptolemy in Egypt to look after the organization of troops of soldiers and workmen and the construction of the many great works of war and peace. We know also of a certain Lyson who was a contemporary of these men in Egypt. On a Bosporite inscription of this same period we find the name Molpagoras. These coincidences of time and nativity prove nothing conclusively, yet it scarcely seems possible that they are accidental. The form of the ethnic Βοσπορίτης is probably the correct classical form. It seems likely that the inscription was originally part of a large votive stele erected

in honor of some god or of the reigning Ptolemy, Soter or Philadelphus. The names are doubtless those of soldiers and engineers in the royal service settled on homesteads in the military colony of the Fayûm.

4. Professor A. L. Frothingham, of Princeton, N. J., *Ancient Orientation from Babylon to Rome*.

The direction in which one faced in a religious ceremony was an important part of all ancient rituals, but especially so among the Etruscans and Romans. Scholars have found such apparent contradictions among ancient authors, some speaking of an orientation toward the south, others toward the east, or north, or west, that no solution has been thought possible.

The author's solution is as follows: Every nation had three orientations, each one for a specific purpose. One was for consulting the signs of the gods in the heavens; the second was for worshipping the gods on the earth; the third was for paying reverence to the dead and the gods of the underworld. The primary orientation was that concerning the heavens. In this particular the ancient world divided itself into two groups. The first group consulted the heavens while facing toward the south. This group included the Babylonians, Assyrians, Persians, Etruscans, Italic races and Romans. The second group faced in the opposite direction, toward the north. This was the custom in India and in Greece and probably in China. Each group had also the other two orientations; but with an important difference. As the East was for all nations the source of life and all good things, it was the side of good fortune. As it was on the left-hand side of Babylonians, Romans, and their group, for all these people luck was associated with the left hand. With us, who are the intellectual children of Greece, luck is universally associated with the right hand. With the Romans, therefore, the left side was the post of honor. Such a principle of arrangement has important bearings on archaeology and art and helps to distinguish between Etruscan, Greek, and Roman works. It lasted even into the Middle Ages and makes it possible to distinguish works stylistically identical.

5. Professor W. W. Hyde, of the University of Pennsylvania, *Were Olympic Victor Statues Exclusively of Bronze?*

This paper is published in this number of the JOURNAL, pp. 57-62.

6. Professor A. T. Clay of Yale University, *A New Dynastic Tablet Found at Larsa*.

No abstract of this paper was received.

WEDNESDAY, DECEMBER 30. 2.30 P.M.

1. Dr. A. S. Cooley, of Lehigh University, *A Visit to Carthage and Dougga (Thugga)*.

No abstract of this paper was received.

2. Professor Charles R. Morey, of Princeton University, *An Early Sarcophagus of the Sidamara Type from Sardis.*

This paper will be published in full in a later number of the JOURNAL.

3. Mr. John Shapley, of the American Academy in Rome, *Decorative Elements of Early Mosaics.*

No abstract of this paper was received.

4. Mr. William H. Goodyear, of the Museum of the Brooklyn Institute, *Architectural Refinements in English Cathedrals.*

Since the year 1895, inclusive, the Museum of the Brooklyn Institute has conducted a research under the direction of the speaker, relating to asymmetries and refinements in mediaeval architecture. The material of the research consists partly of measured plans, sections and elevations, partly of recorded measurements, and partly of photographs. Of the latter some 800 are now extant in enlargements varying in size from 16 x 21 to 40 x 56 in. Up to the month of June, 1914, observations in Great Britain had been of extremely limited character. The following observations represent about four weeks' work in England and Ireland, but in the latter country only the cathedrals of Dublin were examined. The observations in England related partly to horizontal curves in plan, and partly to the widening refinement, under which term is understood an outward recession of the piers of the nave, giving an attenuated horseshoe form to the nave. Sometimes the piers are inclined outward in straight lines from the pavement up to the springing of the vaulting. Sometimes the piers are perpendicular to the arcade capitals, and the vaulting shafts incline outwards in straight lines from that point. Sometimes the vertical lines lean outward in curves or in bends, which have the optical effect of curvature. The purpose of this refinement appears to be to give an effect of spaciousness to the upper nave, and partly to obtain that optical interest which is inherent in a delicate horseshoe form, as distinct from the uniformity and monotony of parallel straight lines. The following cases in curvature of plan have been observed: In St. John's at Chester there are curves in plan in the triforium string-course and connected surfaces of about 8 inches deflection to a side, concave to the nave. These curves are found in very delicate degree in the alignment of the bases of the piers, and are increased in an upward direction by outward inclinations of the piers, which are delicately graded in increasing amount from each end of the nave toward the centre. The measurements and various proofs of constructive purpose have been published in the *J. B. Archit.* of July 25, and are repeated in the paper here presented. The nave of Chichester Cathedral is an interesting instance of S-shaped curves in plan, similar to those which are found in Saint Ouen at Rouen, and in Notre Dame at Paris. The choir of St. Bartholomew's in London also shows constructive curves in plan, which are convex to the centre of the choir, and are especially pronounced at the height of the triforium string-course. The following instances of the widening refinement have been observed, and most of them have been photographed—widening in straight

lines with piers resting on perpendicular pedestal, Temple Church, London; widening in straight lines from the pavement up, Temple Church, Bristol, Chichester Cathedral, Tewksbury Cathedral; widening refinement, with piers perpendicular to the capitals, and vaulting shafts inclined outward in straight lines, Christ Church, Dublin, north side (the south side has been rebuilt); St. Patrick's, Dublin, as far as the nave is concerned (there are vertical curves in the crossing piers); Southwark Cathedral, London, widening refinement in vertical curves or bends, having the optical effect of curvature, Canterbury Cathedral, Lichfield Cathedral, Durham Cathedral. The choir of Peterborough Cathedral has a widening refinement which is not found in the nave. This is also true of Rochester. It may be considered certain that a much larger number of instances than those which are mentioned exist in the United Kingdom, as a relatively small number of cathedrals and churches have been examined. The observation of these cases of horizontal curvature in plan make it highly probable that wider observations would develop the existence of a larger number of cases.

The following cathedrals have been observed as destitute of such refinements: Cathedrals of Chester, Salisbury, Exeter, Gloucester, Hereford, Worcester, York and Lincoln.

5. Mr. Philip B. Whitehead, of the American Academy in Rome, *John Capgrave, a Mediaeval Pilgrim in Rome*.

No abstract of this paper was received.

6. Professor Karl P. Harrington, of Wesleyan University, *The Ruins of Thibilis*.

Thibilis (the modern name is *Annonna*), though not of superlative interest, among the ancient Roman cities of Africa, and though not on the railroad, is well worth a visit, and may be reached by a pleasant walk south from Hamman-Khoutin. The *Aquae Thibiltanae* of the Romans, near the station, are of more than boiling temperature, and still much frequented. The terraces look like those at the Yellowstone. Many Roman remains are placed in the garden square of the hotel.

Thibilis itself is situated on a lonely hill, 2300 feet above sea level, with deep valleys on three sides, and there are no modern habitations. The French excavations begun in 1905 are yet incomplete. Much of the centre of the city has been uncovered, revealing on the whole a rather late and not highly artistic style of construction. Yet an honorary inscription to Hadrian of the year 120 or 121 shows that the city flourished in the best period.

Prominent among the ruins already brought to light are the noteworthy double gate at the south side of the city, the forum, much of the pavement of which has been removed, the north farm gate, the double market gate of two low arches, the private houses towards the east, and the large public building (church or basilica) east of the forum.

In the houses fine materials are often used, even alabaster in the pavement, probably obtained from the neighboring mountains. Late reconstructions sometimes present interesting examples of the misuse of earlier art or architecture, as for example in the north street. A large inverted capital in the

public building indicates an excellent style of art. Probably many similar capitals, with their columns, were taken away for use in mediaeval cities. The northwest part of the city is little excavated, and further excavation should yield interesting results.

7. Professor Karl P. Harrington, of Wesleyan University, *The Votive Deposit at Ponte di Nona.*

The thank-offering *ex-voto* for escape from disease or calamity was a well-recognized institution among both Greeks and Romans, and has survived in many forms to modern times, especially in the Roman Catholic and Greek Catholic churches (cf. *Hor. Car.* 1, 5, 13; *A. P.* 20; *Juv.* 12, 27; *Tib.* 1, 3, 27) e.g., Notre-Dame-de-la-Garde at Marseilles. Typical examples in modern times may be seen in the little church of S. Antonio at Tivoli. These *ex-votos* might be an object originally concerned in the disaster or peril, a tablet recording it by words or illustrations, or a model of person or thing concerned, particularly of a diseased member supposedly healed. Thousands of such models, usually of terra-cotta, have been found in such places as Cnidus, Delphi, the Tiber island, and Veii; (cf. *Not. Scav.* 1889, p. 62). Such a deposit has been recently opened at the Ponte di Nona on the splendidly preserved Via Praenestina, a road much frequented for religious purposes. Excavations on the site revealed very meagre remains of the temple, and gave no indication of the divinity to whom it was consecrated. Very likely it was a divinity of healing supposed to be connected with a magnesian spring near by (cf. *Not. Scav.* 1912, p. 199, Preller³ 2, p. 144).

The two circular *favissae* opened in the excavations must be only a small part of the deposit, as the temple was evidently frequented for several hundred years, in republican and imperial times.

Samples picked up there in 1913 show: 1. They were hung up by holes on pegs or hooks. 2. Profiles and full faces were used. 3. The clay varies much; so there was no monopoly in supplying the models. 4. They represent widely different artistic merit. 5. Painting of flesh, hair and eye was practised. 6. Deformed members are sometimes represented, suggesting that the model may have been deposited before healing took place, in faith that it would come later. Further excavations are desirable.

8. Mr. A. Kingsley Porter, of New York, *The Art of Benedetto, called Antelami, in Relation to the Development of Sculpture in Lombardy in the XII Century.*

The history of twelfth century sculpture in Lombardy begins with Guglielmo, who worked upon the cathedral of Modena from 1099 to 1106, and upon the cathedral of Cremona from 1107 to 1117. He established an artistic tradition which prevailed almost unbroken for three quarters of a century. His most famous pupil is Nicolò, who has left works at Sagra S. Michele, in the cathedrals of Piacenza, Ferrara and Verona and at S. Zeno of Verona. His most gifted followers, however, were the unnamed sculptors who worked at Castell'Arquato and Carpi. The school of Guglielmo was brushed aside by Benedetto, who inaugurated an entirely different artistic tradition. Benedetto was not only a sculptor but an architect, and to him we owe the

design of the baptisteries of Serravalle and Parma. His work, far finer than that of the school of Guglielmo, seems to be inspired by French models. His earliest signed work is the Deposition in the Parma cathedral. He worked subsequently at Borgo S. Donnino, and in the baptistery of Parma. The influence of Benedetto was far-reaching, but unlike Guglielmo he did not found a successful school. His genius, like that of Michelangelo, destroyed pre-existing traditions without leaving a new school worthy of taking their place.

This paper is to be published in full in this JOURNAL.

WEDNESDAY, DECEMBER 30. 8 P.M.

Joint Session of the Institute and the American Philological Association. The following archaeological papers were read:

1. Professor George H. Chase, of Harvard University, *The Painted Pottery of Sardis*.

See *A.J.A.* XVIII, 1914, pp. 432-437.

2. Dr. Edith H. Hall, of the University Museum, Philadelphia, *Notes on Two Vases in the University Museum*.

An early black-figured amphora formerly in the possession of Tewfik Pasha of Egypt, corresponds as regards shape, style, and all technical details with the amphora, No. 587, in the Pinakothek, Munich. The latter is assigned to the workshop of the Phineus cylix, and the style and technique of the Philadelphia amphora agree so closely with those of the Würzburg vase, that it too may be safely assigned to the same workshop.

A red-figured cylix published in the *Transactions of the Department of Archaeology of the University of Pennsylvania*, II, pp. 144-146 and in the *Museum Journal* for December, 1913, p. 162, is decorated on the interior with the figure of a nude youth carrying a pig and an object of ritual the identity of which has been much discussed. This object appeared at first to be of the same shape and size as the Cretan "horns of worship," but when the vase was cleaned its contours proved to be the same as those of the three-pronged objects which appear frequently on vases decorated with scenes of sacrifice. Such objects have been often called sacrificial baskets but they should rather be regarded as sacrificial loaves. The shape, which at first sight seems fantastic for a loaf, is entirely in accord with literary tradition in regard to cakes and loaves for sacrifice. The *ἐβδωμος βοῦς* with two horns and the *μονόμυθος* or cake with one boss may be cited as analogies for this cake with three prongs.

Four bronzes from a tomb in Corneto, long called horseshoes (*A.J.A.* 1902, pp. 398-403) are in reality the bronze cheek-pieces or guards for iron bits. An iron bar found in the same tomb with them exactly fits the piece of corroded iron which is lodged in the central hole of one of them. This piece of iron, far too large for a nail to fasten a shoe, is half of a snaffle bit. The masses of corroded iron on the outside are clearly the iron rings to which the reins were attached. The spikes on the inner surface of these guards may

be compared with those on an Egyptian bit of the eighteenth or nineteenth dynasty, published in the *Annales du service des antiquités de l'Égypte*, XI, 1912, p. 283.

3. Professor Gordon J. Laing, of the University of Chicago, *The Dedicants of the Sacred Inscriptions of the City of Rome*.

No abstract of this paper was received.

4. Professor Elizabeth H. Haight, of Vassar College, *The Myth of Cupid and Psyche in Ancient Art*.

No abstract of this paper was received.

5. Professor Clarence Ward, of Rutgers College, *The Place of Reims Cathedral in Mediaeval Art*.

An attempt was made to show, first, that historically Reims is of pre-eminent importance as the "National Cathedral" of France; second, that architecturally it ranks first among the cathedrals completed in the Middle Ages in the unity and proportion of its design, in the quality and strength of its construction, in the beauty of its façade, and in the form of its buttresses, pinnacles and possibly of its window tracery; third, that it rivals Chartres in the amount of its sculpture and surpasses it in the variety and beauty shown in the three distinct styles to be found on its walls, styles which not only link Reims to all the other great French cathedrals, but also connect the cathedral sculpture of France with that of Germany. In this respect its place in mediaeval art cannot be over-estimated; fourth, that its ancient glass ranks (possibly we shall now have to say ranked) with that of Bourges and Chartres as the finest glass of the thirteenth century.

In size Reims is inferior to Amiens and Cologne, and in the interior it is less pleasing than a number of Gothic cathedrals. But when a full summary is made of the points in which it excels, and those in which it is surpassed by contemporary churches, Reims will be found yielding to none (unless perhaps to Amiens) the first place in mediaeval art. If it had its contemplated spires, as it may possibly have had before the fire of 1481, there could be no question of its superiority. That such a church should have been injured in the present war is most regrettable. It is to be hoped that the wound inflicted may some day be healed by a united effort upon the part of the whole Christian world.

THURSDAY, DECEMBER 31. 9.30 A.M.

Joint Session of the Institute and the American Philological Association. The following archaeological papers were read:

1. Professor David M. Robinson, of Johns Hopkins University, *Two Unpublished Vase Illustrations from Homer*.

The Greek artist was never a mere illustrator, but in the writer's collection are two Greek vases which illustrate in a general way passages in Homer—

one the Circe story, the other the stealing of the horses of Rhesus. The first is a Cabiric vase from Boeotia, dating from the end of the fifth or the beginning of the fourth century B.C., on which the subject is treated in a manner characteristic of vases of this class. The painting is done in a brownish-black varnish, and the drawing of the figures of Circe and Odysseus is intentionally rude to produce actual caricature. The loom is here shown in considerable detail. There are a number of other Cabiric vases on which the Circe story is portrayed—an unpublished one in Boston, belonging to Professor Hoppin, one in the British Museum, one in the Ashmolean Museum at Oxford, and an unpublished vase in Chicago—and the popularity of the theme may possibly be explained by the scholium to Book I, line 916, of the *Argonautica* of Apollonius of Rhodes, which says that Odysseus and Agamemnon were initiated into the rites of the Cabiri. The spirit of caricature is apparent in most Cabiric vases, and another favorite subject is the battle of the pigmies and the cranes, a fact which may be accounted for by Herodotus' statement (3,37) that the Cabiri themselves were represented as pigmies. A score or more of slides were shown on the screen, representing Cabiric vases in America and Europe which have comic pictures that are perhaps actual reproductions of burlesque performances connected with the worship of the Cabiri. There are caricatures not only of the Circe story and of pigmies, but of Perseus and Medusa, Bellerophon and the Chimaera, Chiron and Peleus, the Judgment of Paris, the Olympian deities, Cadmus' fight with the dragon (reminding one of Siegfried's combat with Fafner), dance-performances and acrobatic "stunts" on three-legged tables (which probably have nothing to do with the origin of the Greek drama, but remind one of Hippocleides' doings in Hor. vi, 129), foot-races, duels between warriors armed with shields and spears, banquets, wedding-scenes, etc. Many of these vases are still unpublished, and the writer expects to publish an article on Cabiric vases and caricature in Greek art.

The second vase is a red-figured hydria which illustrates the story of Rhesus, and which is of especial importance because its provenience is known to be Athens, thus showing the Attic origin of this scene, which occurs also on later vases in Trieste and Naples about which there are many erroneous statements in the books. From various evidence it would appear that this Attic vase goes back to the time of Euripides, and it is probable that the story was a favorite with the Athenians in the latter half of the fifth century, even if the tragedy which has survived under the title of Rhesus be thought to be later. It also shows that Greek art was perfectly familiar with the idea of copying. There are some fifteen or twenty similar cases of the copying or repetition of the same scene on vases, which makes very misleading the statement of various authors to the effect that there is no practical identity of design or scene in Greek art. When the Rhesus vase is published, the writer will discuss the whole subject of ancient copying of scenes on Greek vases.

2. Professor George Hempl, of Stanford University, *Minoan Seals and their Greek Speech*.

No abstract of this paper was received.

3. Professor A. L. Frothingham, of Princeton, N. J., *The Origin of Hermes and the Caduceus*.

No abstract of this paper was received.

4. Professor James M. Paton, of Cambridge, Mass., *Notes on the Later History of the Erechtheum*.

In this paper the attempt was made to determine the condition and surroundings of the Erechtheum during the period before the Venetian occupation in 1687, by an examination of later drawings, in part unpublished, and a comparison of their evidence with the narratives of travellers who visited Athens in the seventeenth century. It appeared that the temple, which had earlier been transformed into a Christian church, became a Turkish dwelling. The alterations then made included the walling up of the north and south porticoes, and the building of an addition along the north side. Before the arrival of the Venetians the north porch had become a powder magazine, and it continued to serve the same purpose until the Greek Revolution. After the Venetian siege the rest of the building which seems to have suffered considerably was abandoned and sank into ruin.

5. Dr. Edward Robinson, of the Metropolitan Museum of Art, New York, *A New Acquisition in the Classical Department of the Metropolitan Museum*.

No abstract of this paper was received. An article on the bronze statue recently acquired by the Metropolitan Museum will appear in a later number of the JOURNAL.

THURSDAY, DECEMBER 31. 3 P.M.

1. Mr. G. C. Pier, of New York, *The Temple of Hiraizumi, Japan*.

No abstract of this paper was received.

2. Dr. Esther B. Van Deman, Associate of the Carnegie Institution in Rome, *The Velia in the Time of Nero*.

No abstract of this paper was received.

3. Professor George H. Edgell, of Harvard University, *A Newly Acquired Sieneese Painting in the Fogg Museum, Cambridge*.

The purpose of this paper was to describe two panels, in the Fogg Museum at Cambridge, Mass., representing the *Annunciation*. The panels have been attributed by Mr. Berenson, Mr. F. Mason Perkins, and Professor Venturi to the Sieneese master Andrea Vanni. Though mentioned at different times by all these critics, the panels have never adequately been published, and no notice has been taken of them officially since they arrived in this country.

At one time in the possession of Count Fabio Chigi in the Saracini palace at Siena, the panels were sold, and eventually found their way to New York, where they were purchased by the Society of Friends of the Fogg Museum as an addition to the Museum Collection. Albeit Vanni was an humble master, he is not without importance in the history of art, and the Fogg Museum panels are excellent examples of his style. America is, therefore, enriched by one more example of the fine art of the Sienese *trecento*, and especially by a direct reflection of the great *Annunciation*, by Simone Martini, now in the gallery of the Uffizi.

4. Miss Georgiana G. King, of Bryn Mawr College, *French Figure Sculpture on Some Early Spanish Churches*.

This paper will be published in full in a later number of the JOURNAL.

5. Mr. Richard Offner, of the University of Chicago, *The Long Panels of Piero di Cosimo*.

No abstract of this paper was received.

6. Mr. F. R. Elder, of Hanover, Ill., *Prayers to the Dead in the Early Church*.

No abstract of this paper was received.

7. Mr. Francis A. Cunningham, of Merchantville, N. J., *Daonos and the Babylonian God Ea*.

The writer argued that the sixth name in the list of antediluvian kings given by Berosus should have been written *Aloros*, and that it stands for the god Ea.

THURSDAY, DECEMBER 31. 8.30 P.M.

Joint Session of the Institute and the American Philological Association in Houston Hall, University of Pennsylvania.

1. Professor George H. Chase, of Harvard University, *American Excavations at Sardis, 1913-14*.

See *A.J.A.* XVIII, 1914, pp. 425-437.

2. Mr. Langdon Warner, *Purposes and Problems of the Proposed American School in Peking*.

The following papers were read by title:

1. Mr. William H. Holmes, of the National Museum, Washington, *The Place of Archaeology in Human History*.

2. Professor Allan Marquand, of Princeton University, *Some Italian Renaissance Sculptures in Princeton*.

3. Mr. Sidney Fiske Kimball, of the University of Michigan, *Thomas Jefferson and the Origins of the Classical Revival in America*.

4. Professor Mitchell Carroll, of the Archaeological Institute of America, *Paul Bartlett's Pediment Group, "Peace Protecting Genius," for the House Wing of the National Capitol*.

No abstracts of these papers were received.